MEMBERS EXCHANGE

Quarterly publication of the American Medallic Sculpture Association
Web site: http://www.amsamedals.org ~ email: info@amsamedals.org

WINTER SPRING 2014

RESIZING MADE EASY

By Lindley Briggs

Shrink or enlarge your medals or sculpture

Industrial Polymers Corporation has two remarkable products that I have been using for a number of years that I am very excited about.

HydroSpan 100 enlarges the size of a sculpted original up to 60 percent; HydroSpan 400 reduces the size of a sculpted original up to 56 percent when you pour it into your original mold and allow it to shrink/cure for several weeks. A food dehydrator greatly speeds up the shrinking/curing process.

This is an inexpensive method of reducing medallions and reliefs to a smaller size. The reduction process can be repeated numerous times, requiring a new mold of each reduction. I have shrunk a 15-inch diameter medallion down to a 3-inch diameter medallion in four steps. (See "Celestial Encounter" at right.)

The detail is totally amazing! All you need is time. Having the ability to make your own molds makes the process even less expensive.

The most important tips when using the HydroSpan 400 include making sure the water is as COLD as you can possibly get it without freezing it. You only have around two minutes to mix and pour the four parts water to one part HydroSpan 400 into your mold. The COLD helps slow the set up time. After you spray the your mold release (I use Polytek 2300) into your rubber mold (if it is not a silicone mold), wait overnight to make sure the release is totally dry. Otherwise, you will get a myriad of tiny air bubble holes in your final cast.

Images courtesy Lindley Briggs
"Celestial Encounter" 15-inch diameter original above, and reduced to a three-inch medal through use of an industrial polymer mixture that can shrink up to 56 percent over several weeks. Multiple mold pours may be required to achieve the final desired size.

Clearly, using silicone molds is preferable, but we always are well stocked with Polytek 74-30 polyurethane rubber in our studio. Some adventurous artists pull a vacuum on the HydroSpan 400 after it is mixed with water to eliminate all air bubbles in the final cast.

That is a daunting feat since the pot life of Hydro-

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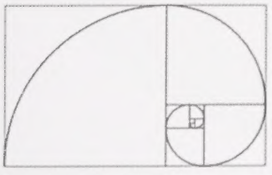

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The AMSA newsletter, "Members Exchange," is published quarterly and mailed to members whose membership fees are current. The editorial style for "Members Exchange" follows the guidelines of the *Associated Press Style Manual* for consistency and clarity. All submissions will be edited for style and content; however, it is not possible to verify every submitted statement as fact. Authors are responsible for verifying content; stating the source, whether necessary for that printed story or not, helps establish authority in research. E-mail Andrew Perala, aperala@aol.com, for specific suggestions on how best to showcase your work.

AMSA's advertising policy: We are accepting ads in the *Members Exchange* Newsletter!!

Each AMSA member gets one free "1 inch" ad per year; then, each additional "1 inch" ad per member is $5 per publication. A Business card ad is $8 per issue or $32 per year/four issues. Non-members may run a "1 inch" ad for a flat fee of $10/ issue. A one inch ad may have about 40-50 words and be a maximum of six lines long. For commercial businesses: A half-page business ad is $100 for the year/ four issues; A quarter-page business ad is $60 per year/ four issues.

For more information or to submit an ad, send your e-mail to: AMSA news@frontier.com.

Douglas White's Citizen Award medal

Douglas White recently completed a commission for four, cast citizen-award medals to be presented by the Old West Side Association of Ann Arbor, Michigan.

The Old West Side (OWS) Historic District is on the National Register of Historic Places and is representative of the modest neighborhoods once typical of the Midwest in architecture, history and environment.

The five-inch diameter bronze medal's design sought to capture some of the feel of the Old West Side neighborhood.

New website, Medal of year to launch

Dear fellow AMSA members,

Happy Spring to us all! After a long, stormy winter with very cold and snowy conditions for many of our members we hope for a beautiful warm spring with flowers popping out all over!

Spring brings new life with hope, energy, enthusiasm and new creations?

We are just about to launch of our long awaited new website and every current dues paid member will be listed on the members' page.

If you have not done so you need to get in touch with the webmaster, Heidi Wastweet to let her know how you want to be listed, what amount of information you want to have included about yourself.

Your listing will be free, part of your membership benefit and you can a photo of yourself and contact information but you need to specify how much you want to share.

If you don't have your own website and want to have a mini page you can have up to ten images of your work plus a bio about you and your work for only $25. Please contact Heidi: <Heidi@wastweetstudio.com> as soon as possible so we can get this new website activated.

In order to promote medallic art the Board has appointed a committee composed of Mel Wacks, Heidi Wastsweet and Jamie Frankie to spell out how AMSA can institute an annual competition for the American Medal of the Year (AMY), whereas the winner would be given a medal commissioned by AMSA.

We hope this will broaden interest in medallic art in general and in AMSA in particular. Any suggestions should be submitted to Mel or the other committee members.

President's Letter

Please share ideas and also pictures of your own work with the rest of us. It is OK to show what you have created and how it can be purchased because don't we all like to sell what we create?

Please share and keep in touch. We want to know what is happening in the field of medallic art.

Here is to a very productive season with warm cheery weather.

Anne-Lise Deering,
AMSA president

Eugene Daub awarded NSS 2014 Medal of Honor

The National Sculpture Society has announced Eugene Daub will receive its 2014 Medal of Honor for his distinguished achievements in the art of sculpture. The NSS said "As principal sculptor of Daub & Firmin Studios, Eugene Daub created *Rosa Parks* for National Statuary Hall; *Thomas Jefferson* for the University of Virginia and *Allegories of Civilization* for the Utah State Rotunda. Daub is highly regarded as an educator, teaching at the Academy of Art University, San Francisco, CA, 1993-2002; Scottsdale Artist's School, Scottsdale, AZ, 1991-current, and Brookgreen Gardens, Pawley's Island, SC, 2008-current. Daub is past president of the American Medallic Sculpture Association. He currently serves on the Editorial Board of *Sculpture Review* magazine." Daub recently exhibited some of his work in a two-person show at the Loft Gallery in San Pedro, Cal.

Hugh Greco, 1932-2014

Long-time medal-maker Hugo Greco, 81, died Sunday, March 30, 2014 in Danbury Connecticut. Greco was born in Italy, and came to America at age 17 with his family. Early in America he served as an entertainer in the traveling troupe of flamingo dancers under his cousin, famed dancer Jose Greco,

He joined Medallic Art Company October 1955, gaining experience in every aspect of medal manufacture but was particularly noted as foreman of the finishing department. Here he became expert in applying a variety of finishes to medals, including the different color patinas on such items as The Society of Medallists medals.

When Medallic Art changed ownership in 1972 he left the firm and established a branch manufacturing plant for Enduart, an awards firm in New York City. Eight years later he struck out on his own founding Greco Industries in Bethel, Connecticut, Here he produced the trophies for more than thirty sports for the National Collegiate Athletic Association. He brought his two sons into the firm, training them in the techniques he had mastered previously. Success followed as he moved his plant twice to larger accommodations.

In 2007 his crowning achievement was moving Greco Industries into a modern new plant in Bethel, Connecticut. It was here he created one of the most famous medals in the world, the Carnegie Hero Fund Medal. The organization's previous supplier was not up to maintaining the quality in honor of Andrew Carnegie. New models were prepared – by sculptor Luigi Badia – and new medals struck to their demanding standards.

His major numismatic achievement was a Patina Study organized by Donald Scarinci and Dick Johnson. In preparation for a book on The Society of Medallists, Scarinci asked him for information on the patina finishes of this series of medals.

In a room where all 129 Society of Medallists issues were laid out, and without hesitation Greco moved from one medal to the next, relating – off the top of his head! – the name of each patina and how it was created, revealing not only the chemicals used, but the techniques employed to produce the permanent patina finish to enhance the medal.

This was an amazing mental feat but one that exemplified his command of the craftsmanship in the field of medallic arts, an example of his mastery as a medallic patinaeur.

CARNEGIE · HERO · FUND ·
· ESTABLISHED APRIL 15TH 1904 ·
GREATER LOVE HATH NO MAN THAN THIS THAT A MAN LAY DOWN HIS LIFE FOR HIS FRIENDS

The Carnegie Hero Fund medal, granted to honor ordinary citizens who have performed extraordinary acts of life-saving, heroism and bravery at great risk, is produced by the company Hugo Greco founded in 1985, Greco Industries (www.grecoindustries.com).

Greco was active in several local organizations, the Italian Amerigo Vespucci Lodge (trustee), Bethel Fish and Game Club (president), Bethel Zoning Board of Appeals, and since 2001, he was this town's police commissioner. Widely popular in his area, more than a thousand attended his funeral services on April 2, 2014. In addition to his wife Ann, he is survived by his two sons, Ricky and Michael, two daughters, and 12 grandchildren.

- D. Wayne Johnson

(from E-Sylum Volume 17, Number 15, April 6, 2014

A TALE OF TWO MEDALS

Two medals by same creative team appear similar — but were produced with two different methods

By Mel Wacks

On the Fromer Scholar Medal, the portraits by Joel Iskowitz reflect the warmth, intelligence and good humor of Seymour and Rebecca Fromer. The reverse features an ancient Syrian menorah stone carving (Third to Sixth century C.E.) from the Magnes Collection, with space for an inscription.

The Fromer Scholar Medal will be presented annually by the Seymour and Rebecca Fromer Scholarship Fund to a student at the University of California-Berkeley in good academic standing, who is pursuing studies in the fields of Jewish history, culture, art, literature, ethnography, or other subject areas related to the history and culture of the Jewish people.

Photo/Peg Skorpinski. Aviv Nitsan is the 2013-14 Fromer Scholarship recipient.

The recipients of the scholarship will be known as "Fromer Scholars at the Magnes" and they will be given special opportunities for research and study at the Magnes Collection of Jewish Art and Life at UC Berkeley.

The Fund was created by friends of the Magnes Museum in order to recognize the leadership of Seymour and Rebecca Fromer, who in establishing the Magnes Museum, did so much to honor and preserve the history of the Jewish people of California and the West. Seymour was also an educator and mentor to many, including Mel Wacks.

Seymour was instrumental in the founding and continued success of the Jewish-American Hall of Fame. And Rebecca Camhi Fromer was "a philosophical poet who is a thinker" (Cynthia Ozick). Seymour passed away in 2009, and Rebecca in 2012. In addition to the Fromer Scholar Medals that will be draped around the recipient's neck, an extremely small number of just 65 pieces will be minted and given to patrons who contribute $65 to fund their production.

The Fromer Scholar at the Magnes UC-Berkeley medal honors the receipient of an annual scholarship to a student pursuing studies in the fields of Jewish history, culture, art, literature, ethnography, or other subject areas related to the history and culture of the Jewish people. The medal was designed and sculpted by Joel Iskowitz, based on original concepts of Mel Wacks. Both of their initials are on the obverse. They were struck by MedalCraft Mint.

Joel Iskowitz also designed this medal, based on a photograph supplied by Mel Wacks. The line drawing of Iskowitz was then transferred to a half-dozen 2.25-inch bronze medal blanks by a laser engraver.

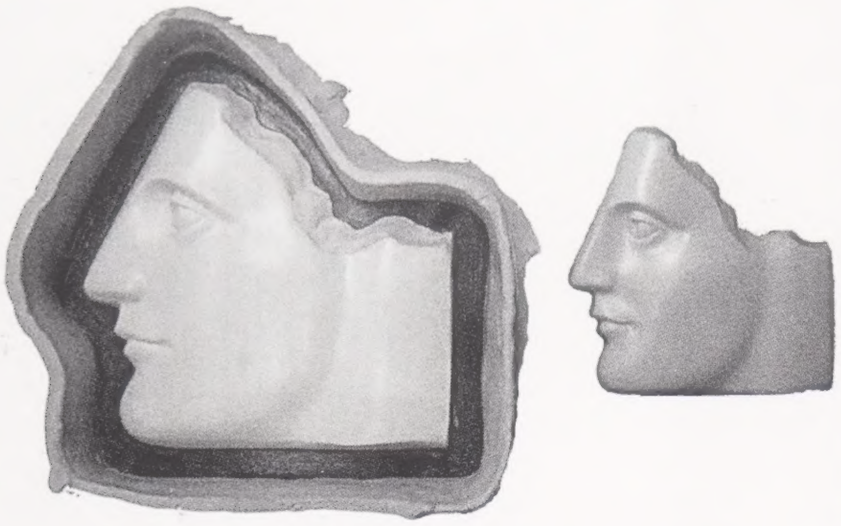
These medals were designed and sculpted by Joel Iskowitz, based on the original concepts of Mel Wacks. Both of their initials are featured on the obverse. They were struck by MedalCraft Mint.

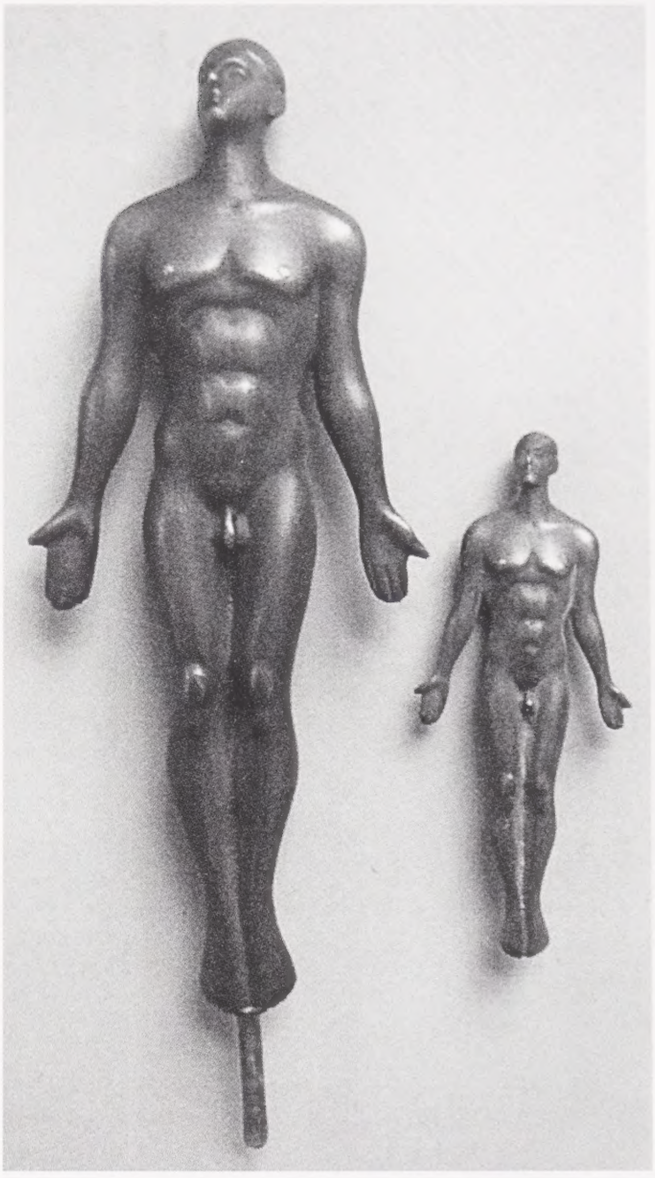
Mel Wacks wanted to celebrate his 50th anniversary with—what else—a medal. He met his future wife, Esther, at a dance at Mt. Sinai Hospital in New York. They have two daughters, Dr. Debra Wacks and Shari Wacks, two grandchildren, Bella and Landon, and a granddog named Onion.

Mel loved the look of the Fromer Award, but did not want to spend the money on a die, since he only wanted a handful of medals for his closest family. And so he asked Joel Iskowitz to transform recent photographs of himself and Esther to a line drawing and asked MedalCraft to create a half dozen 2 ¼" bronze blanks. He then found the owner of a local trophy awards store who said he would try to engrave the picture on to the medal blank.

The transfer of the drawing by Iskowitz was successfully done with a laser engraver. Φ

RECASTING SIZE IN ART





Images courtesy Lindley Briggs

Above, "Classical Profiles" a work-in-progress, and, at right, "The Perfect Men" bronzes with original at left and the reduction at right. Multiple casts may be required in the enlargement or reduction process of a sculpture, bas relief or medal.

Continued

Span 400 is so incredibly short. With a little extra effort - and a lot of trepidation - I managed to shrink one of my husband Jeff's 24.25-inch by 23.75-inch by 1.75-inch plaster reliefs by 50 percent.

This required a very large volume of the liquid to thoroughly mix and pour into the mold within two minutes! It came out perfectly (phew!).

When your sculpture is fully cured/shrunk, you have a floppy, amber colored, rubber original that will require a new mold for a hard positive cast.

HydroSpan 100 enlarges a sculpted original up by 60 percent. You pour the two-to-one ratio A and B components into your mold, after spraying it with mold release. After it sets up in around one half hour, you take it out of the mold.

Next, you totally immerse it in a tub of water for several weeks, making sure it stays immersed at all times. The process of the expansion over the two-week period is often visually bizarre as thinner sections expand quickly and twist and turn into weird contortions. Sometimes I cut a slit into the back the thicker sections to facilitate the expansion process.

The end result is a blue, gelatinous, wet enlargement of your original. I have had the best results in making a mold of this by tacking it to a prepared board and making a plaster waste mold. The holes from the tacks and any other imperfections can be repaired in the plaster mold as well as in the final cast. The details on the enlargement are not as perfect as with the reductions, which is only logical. The picture of my two "Classical Profiles" (above, left) shows a current work-in-progress.

'It is fascinating to observe how a shift in scale can so radically alter the impact of a sculpture.'

The original profile is on the right and the plaster enlargement is on the left, surrounded by a clay wall in preparation for pouring a polyurethane mold.

Over the past eight years or so, I have reduced a number of smaller 3-D sculptures (see the two "The Perfect Men" bronzes above) as well as many relief sculptures and medallions. It is fascinating to observe how a shift in scale can so radically alter the impact of a sculpture. It also can radically change the venue in which a sculpture can be exhibited and sold.

The IPC website is – (www.industrialpolymers.com). There are some informative instructional videos on the website about both types of HydroSpan. ϕ

WETTSTREIT IN ERZ

AN EXHIBITION OF GERMAN RENAISSANCE PORTRAIT MEDALS

By Stephen K. Scher

All images courtesy Stephen K. Scher
At left: Medal by Valentin Maler of Wenzel Jamnitzer, 1571; Wien, Kunsthistoriches Museum, Münzkabinett

In an oft-cited letter dated November 30, 1459, a German student at the University of Padua, Ulrich Gossembrot, writing to his father, the Augsburg Burgomaster Sigismund Gossembrot, informs him that he is sending him a quantity of lead medals showing portraits of his professors.

This precious document is important for several reasons: It reveals that medals made of lead were traded on the open market, but more importantly, that this exciting new form of art, the portrait medal, which had first made its appearance in Italy twenty years earlier, was known in Germany already by the mid-15th century.

As far as we know, however, it would be another thirty or forty years before medals would begin to be produced in the North, where, by the first decades of the 16th century, medals would become a popular art form, reflecting the influence of those factors, including humanist studies and the renewed examination of classical antiquity, that were among the foundations of the Italian Renaissance and which had been exported to the North.

How thoroughly and how enthusiastically the medal was accepted in the German-speaking lands was revealed in Georg Habich's monumental corpus of German medals, *Die deutschen Schaumünzen des XVI. Jahrhunderts* (Five vols., Munich, 1929-34), which catalogues 3,722 objects. A certain number of important investigations of the subject and catalogues of public collections have followed, but in recent years there has not been a comprehensive exposition of German medals.

This gap has now been filled by a superb exhibition organized by three important institutions: the Staatliche Münzsammlung Munich (Nov.2, 2013 to March 15, 2014); the Münzkabinett of the Kunsthistorisches Museum, Vienna (June 2, 2014 to Jan. 25, 2015); and the Münzkabinett of the Staatliche Kunstsammlung, Dresden (2015).

The exhibit *WETTSTREIT IN ERZ: PORTRÄITMEDAILLEN DER DEUTSCHEN RENAISSANCE* is difficult to translate into English. In the context of the medal, the closest correspondence in meaning to "Wettstreit" might be "emulation," which would provide a somewhat awkward title of "Emulation in Metal." The title has also been translated as "Competition in Ore," which is even more awkward, but does carry somewhat more forcefully the implicit desire of artist, sitter, or patron to compete with others who are either producing or are the subject of medals, an object that not only displayed the skill of the artist, but, by all of the means present on a medal, the family status, accomplishments, and beliefs of the subject.

Semantics aside, the organizers of the exhibition have

Continued

Medals difficult to display in exhibits

Continued

chosen 230 objects, not only medals, but books and works of art relating to or containing medals, that are of the highest quality. The scope of the exhibition therefore has placed the medal in a wider context, giving it a stimulating and very welcome perspective.

Medals are among the most difficult objects to display, since they are relatively small in size, are in low relief, and, above all, usually contain two sides, each of which is important.

The installation in Munich addressed these challenges relatively successfully depending on the particular context in which the medals were displayed: in some instances two examples of a medal were borrowed, while in others an electrotype had been fabricated.

Labeling was simple, yet informative and clear, and the lighting, another difficult problem for medals, was included in the cases and was quite effective.

Medal by Hans Schwarz of Christoph von Braunschweig, Erzbischof von Bremen, ohne Jahr (1518); Wien, Kunsthistorisches Museum, Münzkabinett.

Perhaps the most innovative and instructive aspect of the exhibition is its organization by theme rather than by the traditional categories by artist or geographical and chronological groupings. There are eight sections:

I. Medals and the Art of the Portrait;

II. Medals and Coins;

III. Purposes and Functions;

IV. The Medalist: Background, Social Staus, and Working Methods;

V. Hans Schwarz, A Medalist Beyond the Medal;

VI. Medals in the German Speaking World: A Geographical Overview (This section is divided into eight sub-sections, each devoted to a different region: 1. The Imperial Regions, An Ephemeral Geography; 2. Augsburg and Nuremberg; 3. The Habsburg Courts and Territories; 4. Strassburg and Cologne; 5. Württemberg, Baden, and the Palatinate; 6. Munich, Landshut, and Old Bavaria; 7. Saxony, Brandenburg, and the Northeast; 8. Frontier Regions);

VII. The Iconology of Medallic Reverses;

VIII. Scholarly Classifications of the Medal.

Each of these categories is represented by a careful selection of medals of the highest quality both in design and in the purity of the specimen chosen. The organizers of the exhibition have avoided the error so often committed by those who are dedicated to their subject of attempting to be too comprehensive, and overwhelm the viewer with an overabundance of examples. They have followed judiciously and successfully the architect Mies van der Rohe's wise dictum that "*Less is More*."

One small criticism: None of the very brief labels for each medal notes the material, nor is the presence of an electrotype indicated. In most cases the basic material – bronze, silver, wood, stone, lead – is obvious, but not always. The inclusion of this information is customary in most, if not all, museum installations, as is the citation of an acquisition number, helpful if one wishes to do further research.

All of this information, and much more, are included in the splendid catalogue that accompanies the exhibition (*Wettstreit in Erz: Porträtmedaillen der Deutschen Renaissance*. Deutscher Kunstverlag, 2013. 376 pages. $45.45; in German).

Under the direction of its editors, Walter Cupperi, Martin Hirsch, Annette Kranz, and Ulrich Pfisterer, all aspects of this remarkable book – design, materials, text, illustrations – have achieved a level of quality that can stand as a model for what an exhibition catalogue should

Continued

MEDALS BECAME NEW FORM OF 16TH CENTURY ART

Continued

be. It is obvious that little or no restraint was imposed on the production of this invaluable and very reasonably priced book.

Seven essays written by leading experts precede the catalogue entries. Ulrich Pfisterer presents the medal as a new means of representation in Transalpine art of the 16th century, citing early collections of papal medals in the later 16th century, the reference to medals as early as the 15th century, and both foreign and German medalists who introduced the medium into the German-speaking lands.

These considerations are placed in conjunction with the central point of the contribution of the medal to the development of the portrait in competition (Wettstreit) with other media as a manifestation of the form of Renaissance humanism introduced from Italy.

Pfisterer also refers to the use of the medal in various forms as a source of accurate portraiture incorporated in other media as well as its value as a compendium of information, including the images on the reverse, about the subject represented.

Heinz Winter examines the important role played by the emperor Maximilian I in the appearance not only of the portrait medal, but also in the variety of handsome commemorative coins that were produced during his reign. The house of Habsburg in the persons of archduke Sigismund of Habsburg-Tirol and Maximilian's father, emperor Frederick III, had already been the subject of portrait coins and medals, the latter being represented on a medal by Bertoldo da Giovanni.

Maximilian, however, took both commemorative coins and medals to a new level of quality and distribution even before his ascension to the imperial majesty with a notable medal by Giovanni Candida and related coins commemorating his marriage to Mary of Burgundy. These were followed throughout his reign with special issues of coins of distinctive merit. Winter offers the reader a useful survey of such coinage and its aftermath.

In an essay, "*A 'Who's Who' of the Early Modern Period*," Annette Kranz cites the monumental corpus of German Renaissance medals by Georg Habich published between 1929 and 1934 in four volumes and an index and describing some 3,722 objects.

Medal by Hans Daucher of Pfalzgraf Philip bei Rhein, 1522; Munich, Wittelsbacher Ausgleichsfonds, Inv. Nr. P l 16.

Kranz offers a synopsis of the corpus according to various categories such as male and female portraits, known and unknown subjects, regions, and professions, among others, finally taking Augsburg as an example for a more extensive study of medallic and artistic activity in a key location.

Martin Hirsch, one of the key organizers of the exhibition, contributes a fascinating piece called "*Broader Perspectives: The Relationship Between Medals and Small Sculpture*." Such an examination is of the greatest importance for placing the medal in an art-history context in relation to other forms and media.

Hirsch refers to both German and foreign artists working in various materials for both medallic and non-medallic objects and also cites those examples of medalists who were active in other areas and produced a variety of works that were related to their associated professions as goldsmiths, painters, and sculptors.

The very rich subject of the medal as a means of commemorating the events and beliefs of the Reformation is studied in an essay by Rainer Grund that includes both the portraits of the leading personalities of that movement and the narrative medals that recorded key events

Continued

MEDALS BECAME ENCYCLOPEDIC IN CONTENT

Wooden medal models by Friedrich Hagenauer of Sebastian Liegsalz, left, and Ursula Liegsalz, 1527. Munich, Bayerisches Nationalmuseum, Inv. Nr. R 466.

Continued

and foundations of belief. Including some of the same material as part of a more extensive essay, the distinguished scholar on the art of the medal, Hermann Maué, in an essay entitled "*Beyond the Portrait Medal: From Mockery to Reward,*" studies the various types of medals that are not dedicated to a particular person by means of a portrait.

Instead, on the both obverse and reverse, medals use narrative, allegorical, or symbolic imagery for a variety of purposes - including anti-clerical Reformation propaganda; medals produced to commemorate, and to place in the foundations of, new buildings; medals dedicated to celebrating a baptism; medals awarded as prizes; and finally medals with moralizing themes.

The last of the essays, *"Beyond the Notion of German Medals: Some Cases of Transnational Patronage,"* by Walter Cupperi, begins by raising the important issue of the dominance of the work of Georg Habich and the subsequent paucity of extensive scholarship that could have expanded upon and, to some extent, corrected Habich's methods and the directions suggested by his foundational studies, a lacuna that this exhibition and catalogue begins to fill admirably.

Cupperi, indeed, proceeds to expand on one of Habich's valuable observations: the contributions of non-German artists, Italian, French, and Netherlandish, both materially and as a source of influence. Foreign artists produced medals of German subjects, and German artists were engaged by foreign patrons. The basis for such exchanges can be found in commercial, cultural, educational, and diplomatic relations.

As an example, one section of the essay *"War and Politics as Factors of Mobility"* demonstrates another of the many ways that medals as complex, durable, easily transportable objects became such efffective means of communication on so many levels and in so many places. Each of the following sections of the catalogue proper is preceded by a short explanatory introduction, and each object in the exhibition – medals, models, books, sculpture, paintings, decorative arts, and graphic art – is fully described and carefully examined and is beautifully reproduced along with illustrations of related and supporting material. In addition, impressive enlargements head each section of the book, adding greatly to the overall handsome presentation.

The book concludes with biographies and, where possible, portraits, of the artists represented in the exhibition and with an extensive bibliography.

What more can be said in praise of this admirable undertaking, an invaluable contribution not only to the study, understanding, and appreciation of medals, but what must also be a necessary and, we hope, successful effort to offer these evocative objects not only as valuable historical documentation, but as important works of sculpture. Φ

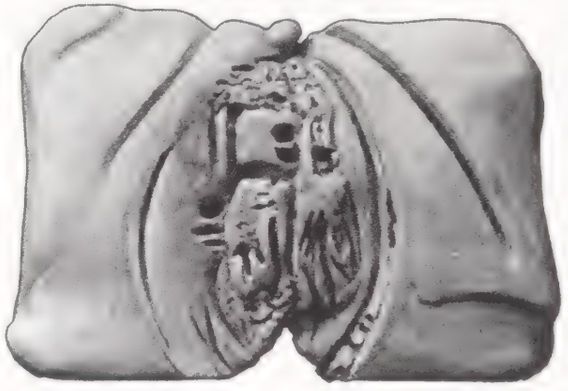
Anne Lazare-Mirvish passes at age 94

Anne Lazare-Mirvish, a foundational supporter of AMSA, died Sept. 20, 2013 at age 94. Born Anne Macklin in Hamilton, she was a singer, painter and sculptor who adopted her mother's maiden name, Lazare, when signing her artwork, and was married to "Honest" Ed Mirvish for 66 years.

Anne was one of the founding members of the Medallic Art Society of Canada and a strong supporter of fine art medals. Anne Lazare-Mirvish also submitted medals to and attended many FIDEM conferences. Her medal "Inexprimable" was exhibited at the 2002 FIDEM convention in Paris. Her bronze medal "Can-Can" was displayed in the first MASC medal exhibition held in Ottawa that same year.

- Medallic Art Society of Canada

Anna Lazare-Mirvish with fellow medallic sculptor Del Newbigging in 2000 working on the details for the initial meeting of the Medallic Art Society of Canada.



"Inexprimable" exhibited at the 2002 FIDEM Paris conference.

"Can-can" in bronze, exhibited at the first MASC meeting in 2002.

I Remember Anne Lazare-Mirvish

By John Carolan

I met Anne for the first time on July 16, 2000, when my late partner, Del Newbigging, called together a group of artists to discuss the formation of a medal society for Canada. The meeting was held in our home, around our dining table and Anne was late arriving. As I got to know her better I discovered that Anne was always late for meetings. She loved to make an entrance and usually timed her arrival to when all the other participants were sure to be in place. Everyone, of course, would jump up to greet her and make a great fuss and it would take forever to get down to business again. But once we got back to work she was very focused and contributed greatly to the discussions.

After a few meetings at our home Anne arranged for us to meet in the boardroom of Honest Ed's, the family emporium on Bloor Street. The boardroom was long and narrow and had a glass wall along one side which overlooked part of the store and the checkout counters. During our meetings there Anne would disappear and we would see her making her way through the store collecting things. She would then feed us the odds and ends that she had collected: canned salmon, tuna, sardines and bread. Anne was quite motherly to the group and made sure that we had a good lunch. When we were in Paris for the FIDEM Convention in September 2002 we arranged to have dinner with Anne along with Susan and Doug Taylor from Ottawa. Anne was over an hour late because her luggage had been lost and she had to go out and buy some new stuff. At the restaurant Anne told the waiter what she wanted to eat - she did not select from a menu. We had a long, leisurely dinner during which Anne regaled us with wonderful stories. She was quite an entertainer and loved to have an audience to play to. When we eventually called for the bill we were told that Anne had already taken care of it. Kind, generous, talented and entertaining. That's how I'll remember Anne. Φ

WASTWEET'S 10TH ANNUAL MAUI DOLLAR DESIGN . . .

Since 2004, all designs and sculpts of the iconic Maui Dollars have been designed and sculpted by AMSA member Heidi Wastweet.

While the reverse remains standard and details the value of the two-dollar trade token, the obverse has changed each year.

Most of the tokens are kept as souvenirs by tourists, and Island coin clubs have members who collect them all.

As Wastweet wrote for the AMSA newsletter:

"This year marks 10 years of designing Maui Dollar obverses. Each year, the Maui Chamber of Commerce issues a trade dollar with a new obverse design and common dated reverse.

The 39mm copper-nickel token is good for two dollars (one dollar prior to 2008) at participating merchants throughout the island during the year it is issued.

MAUI TRADE DOLLARS
GOOD FOR TWO DOLLARS IN TRADE AT PARTICIPATING MERCHANTS DURING 2014
THE VALLEY ISLE
MAUI 2014
NO KA OI
MAUI NO KA OI 2013
MAUI NO KA OI 2012
NO KA OI MAUI 2011
MAUI NO KA OI 2010
NO KA OI 2009 MAUI
MAUI NO KA OI 2008
2007 MAUI NO KA OI
MAUI NO KA OI 2006
MAUI NO KA OI 2005
2004 MAUI NO KA OI

Ten years of Maui Dollar token designs by Heidi Wastweet portray various images of the Hawaiian island.

Most of the dollars are kept by tourists as souvenirs rather than being redeemed, which raises funds for educational projects on the island. I took over designing them in 2004 and have been doing them ever since. The design for 2006 was memorable because my client asked me if I could somehow use a drawing by his 8 year old granddaughter. It was a fun challenge to take a typical 8-year-old drawing and adapt it. My client was thrilled and his Grand-daughter was super excited. Φ

- Heidi Wastweet

. . . FEATURES ANCIENT HAWAIIAN GOD KU

Image courtesy and © Trustees of the British Museum
At 272 centimeters in height, or almost nine feet, this elaborately carved wooden Hawaiian temple statue of the major god Ku was likely taken from the Kona district of the Big Island of Hawaii between 1790 and 1810 and given to the British Museum decades later.

Image courtesy Heidi Wastweet
Above: Medallic sculptor Heidi Wastweet's vision of an iconic, pre-Western temple statue of the god Ku dominates her clay sculpt of the 2014 Maui Trade Dollar token.

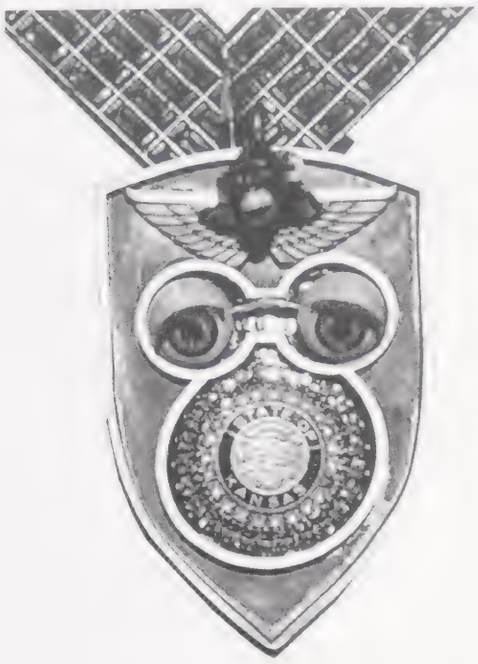
For her 10th annual design and sculpt of the obverse of the popular Maui Trade Dollar token, AMSA member Heidi Wastweet selected one of the most iconic and revered images for traditional Hawaiians of their pre-Western civilization.

The temple god Ku is shown above dominating the clay sculpt of the 2014 Maui trade dollar token. At left is version of Ku as a larger-than-life (272 cm tall) statue. Believed to have been removed from a temple on the Kona district of the island of Hawaii in the late 18th or early 19th century; the statue is now housed in the British Museum. When taken from the Big Island of Hawaii, the time span was that of Kamehameha the Great who was then consolidating his rule to become the undisputed king of all the Hawaiian islands.

The statue at left, according to the British Museum, "is likely to have been a subsidiary image in the most sacred part of one of these temples: not so much a representation of the god as a vehicle for the god to enter."

This version of Ku represented the "snatcher of land" - Ku ka'ilimoku - and was the war god of Kamehameha, whose warriors never lost a battle. Φ

NEW WORKS



James MaloneBeach
"Dorothy Surrenders"

Heidi Wastweet sculpted this 39mm one-oz silver medal designed by Gary Marks struck by BEX Engraving.

James MaloneBeach
"The Dental Experience"

Anne-Lise Deering
"The Happy Couple" honoring the one-year anniversary of gay marriage in Washington state. Cast bronze, 3+ inches.

Anne-Lise Deering
"Enjoying the Moment" 6-inch cold cast bronze.

A CELEBRATION OF OUR NATIONAL MOTTO

By Richard Jewell

This is the year, 2014, that is the 150th anniversary of our nation's motto "In God We Trust". A Pennsylvania numismatist, Tom Uram, has been displaying his award winning exhibit "Historically Significant Two Cent Piece 1864-1872" for close to six years. His exhibit has won various awards at the annual ANA convention, Central States, FUN and PAN shows. For those who are not aware, the motto "In God We Trust" first appeared on the 1864 Two-cent coin and Tom's exhibit highlighted this point.

Last year, as the 150th anniversary fast approached, he started talking about designing a medal to celebrate the event. With the encouragement of family and friends, he began what became an arduous journey. It wasn't a journey he was unfamiliar with, having redesigned the membership medal for the Pennsylvania Association of Numismatists, along with fellow PAN members Ben Costello and Rich Jewell; followed by a 50th anniversary medal for the George Washington Numismatic Association, with club member Tom Gagney assisting; and also the design for the 50th anniversary Medal for the Pennsylvania Trolley Museum, Washington, PA.; as well as the 100th anniversary medal for St. John The Baptist Byzantine Catholic Church in Lyndora, PA.

He knew approximately how long each step would take to complete his task and he knew basically what design he wanted to work with.

He determined that the three main characters playing a historical role in establishing our nation's motto should be recognized on the obverse and the reverse should be similar to the obverse of the Two-cent piece.

Once he decided this to be his final design concept, he took it to U.S. Mint engraver (and AMSA member) Don Everhart. Don stated that he could work on the models on weekends and should be able to complete the designs in plaster for Tom's approval within a couple of months.

The plasters were ready for Tom's viewing in February 2014 and he was totally satisfied with the end result, so much so that he wanted signed copies of the plasters for a possible addition to his award-winning exhibit. Tom took the plasters to the Citizen's Coinage Advisory Committee (CCAC) meeting at the beginning of March to accomplish this task.

Fellow AMSA and CCAC members Heidi Wastweet and Jeanne Stevens-Sollman were present when Don signed the plasters for Tom. As of this writing the finished medals have not been returned from the Northwest Territorial Mint in Dayton, NV. But here are examples of the original signed plasters without the lettering. Φ

Image courtesy Richard Jewell

U.S. Mint engraver and AMSA member Don Everhart signs one of his plaster models with fellow AMSA members Heidi Wastweet, center and Jeanne Stevens-Sollman at the March 2014 meeting of the Citizen's Coinage Advisory Committee.

Images courtesy Richard Jewell

Don Everhart's clay master for Tom Uram's tribute medal honoring the 150th anniversary of our national motto on U.S. coinage.

Author's note: Tom Uram has been collecting coins, medals and other numismatic items for over thirty years. He is a member of the Citizens Coinage Advisory Commission (CCAC), a Life Member of the American Numismatics Association, the current President of the Pennsylvania Association of Numismatists (PAN), the President of the George Washington Numismatic Association, and a member of various other numismatic clubs and associations in Western Pennsylvania and across the country.

Antonio Canova exhibit at Metropolitan Museum of Art

A current exhibit at the Metropolitan Museum of Art (through April 27th) is well worth a visit by anyone interested in the art of relief.

Antonio Canova (1757-1822), the acclaimed Neo-Classical sculptor, created these seven large plaster models for a frieze on the church he designed and financed in Possagno, Italy, his hometown.

Part of a planned set of 32 panels, these 7 were the only ones completed before the artist's death.

Originally worked in clay, the sculptor cast the plasters, which were then to be carved in marble by his workshop. As such, these full-sized models are the work of the master's own hand.

Canova is best known for mythological subjects in marble, such as "Psyche Awakened by Cupid's Kiss". Themes of Neo-Classical sculpture were inspired by archaeological discoveries being made in Pompei and ancient Athens.

In these reliefs, though the subjects are stories from the Old and New Testament, the treatment, especially the drapery, is reminiscent of ancient Greece.

Meant to be viewed in an architectural context, from below, it's interesting to consider the changing degrees of relief, from very low to in the round, and how the artist achieved these transitions in a way that is not questioned by the viewer.

The panels are on loan from Italy, organized by the Metropolitan's European and Decorative Arts Department.

- Linda Raynolds

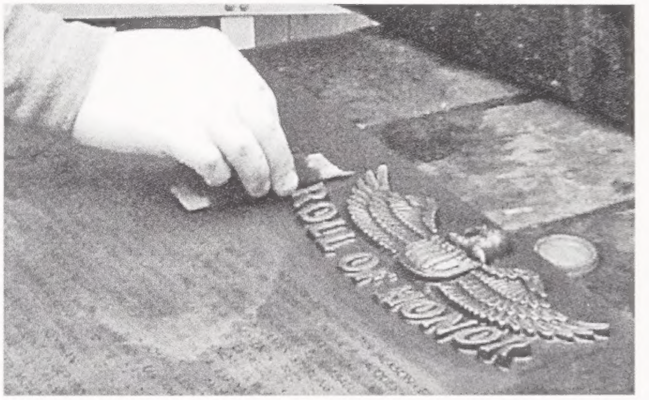
GARY COOPER'S COMMISSIONED BRONZE TABLETS FOR WWII MEMORIAL

Roll of Honor heraldic eagle & dedicated monument (inset).

AMSA member Gary Cooper was commissioned by the American Legion to create a pair of bronze World War II memorial tablets for Geneva Hodgkins Park in Livermore Falls, Maine.

In the late 1960s a granite memorial was placed in the park replacing a 1946 wooden memorial structure that fell into disrepair.

Inspired by the hand carved wood and gilt heraldic eagle of the original memorial, the new bronze eagle was digitally sculpted and 3D printed to make a master pattern for bronze casting and insertion at the head of each of the two tablets.



A pair of ¼-inch thick, flat silicon bronze plates were precision smoothed in preparation for deep acid etching with the names of 725 men and women from the local area who served in the military during World War II.

The memorial tablets were dedicated at dawn on Pearl Harbor Day, December 7, 2012 with full military ceremonial honors.

Images provided by Gary Cooper
At right, middle: Applying patina to the heraldic eagle.
At right The original 1946 monument with the hand-carved eagle on the top pediment.

MEDALLIC SCULPTURE STUDIO NAA, SOFIA 2014

INTERNATIONAL MEDAL PROJECT

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BOOKS MOVIES MUSIC SPORTS GAMES PICTURES FRIENDS

BOOKS

Alexandrina Ivanova, Bulgaria

Andreia Pereira, Portugal

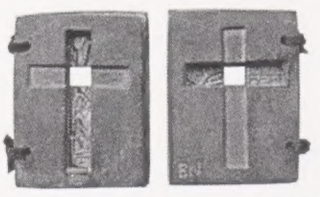
José Teixeira, Portugal

Emil Bachiyski, Bulgaria

Sebastian Mikolajczak, Poland

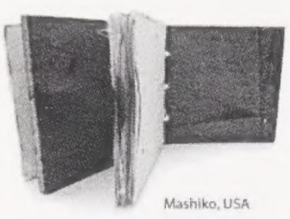
Carla Klein, The Netherlands

Heidi Hinder, UK



Bogomil Nikolov, Bulgaria

Ann Shaper Pollack, USA

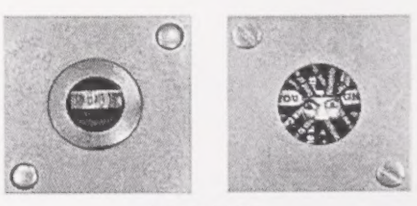


Mashiko, USA

Consuelo de la Cuadra, Spain

Ligita Franckeviča, Latvia

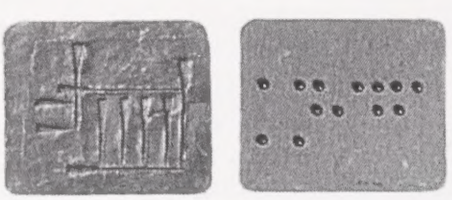
László Szlávics, Hungary



Polly Purvis, USA

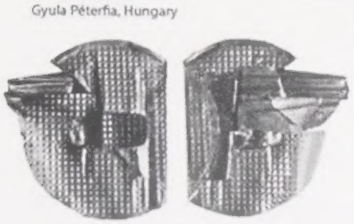
Gyula Péterfia, Hungary

Evgenia Ilkova, Bulgaria



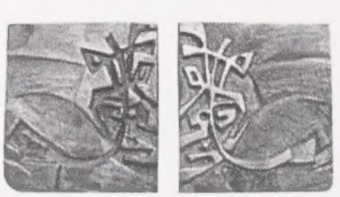
Andrey Mishin, Russia

Georgij Postnikov, Russia



Panayot Panayotov, Bulgaria

Mirena Zlateva, Bulgaria

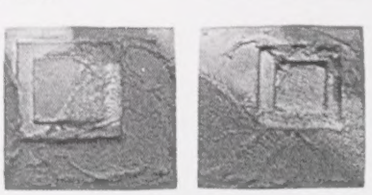


Zaynab Abdul-Razzak IRAQ

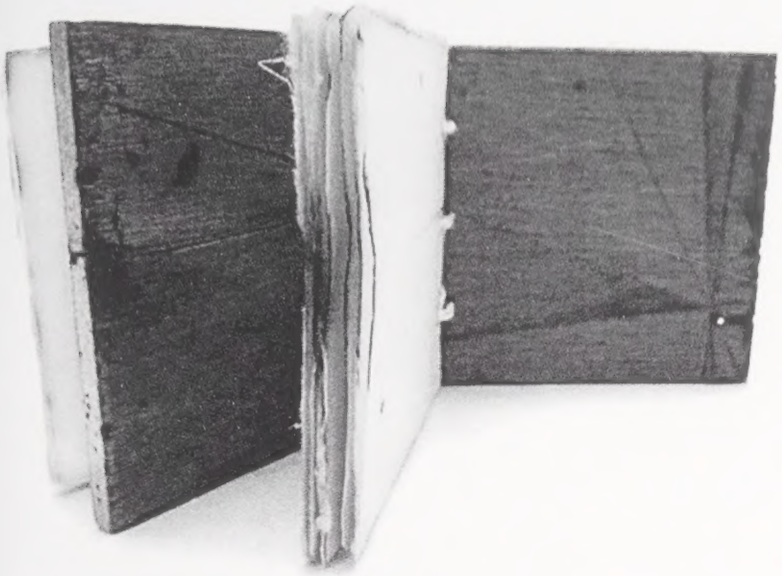
Thomas Diehn, Germany

Anton Ivanov, Bulgaria

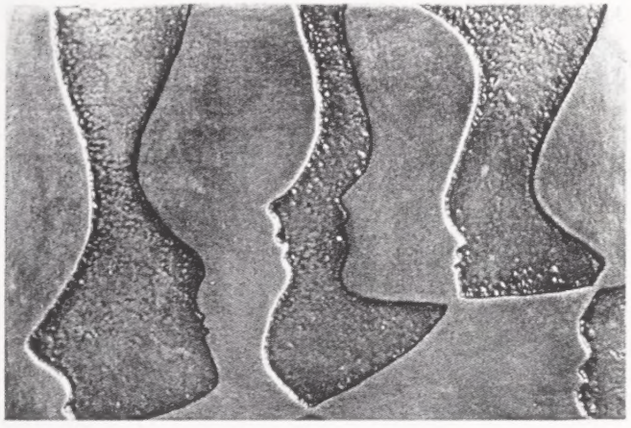
Teodora Draganova, Bulgaria

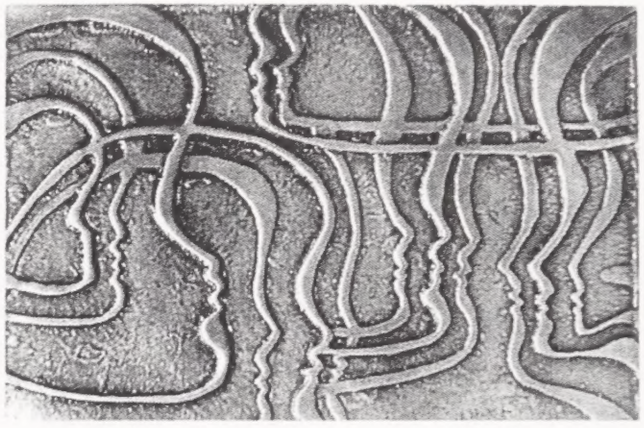


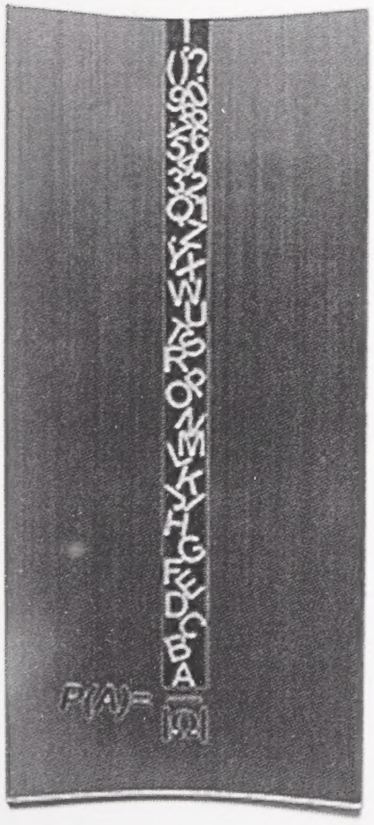
Ralitsa Dekovska, Bulgaria

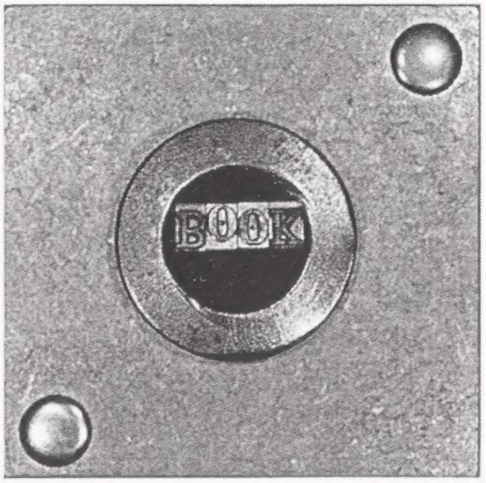


REDEFINING THE BOOK









Selections from the Medallic Sculpture Studio NAA, Sofia, Bulgaria, recent international medals exhibition "Books" include works by American Medallic Sculptors Association, Mashiko, top; Ann Shaper Pollack, center; and Polly Purvis, above. At left, an intriguing medal on the book theme by Sebastian Mikolajczk of Poland that compresses the imagery of the words inside and which, perhaps, make no sense until read.

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